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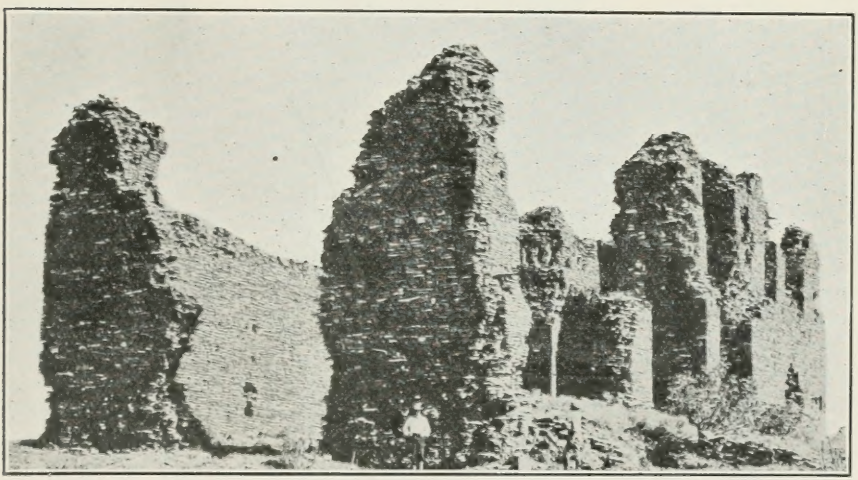
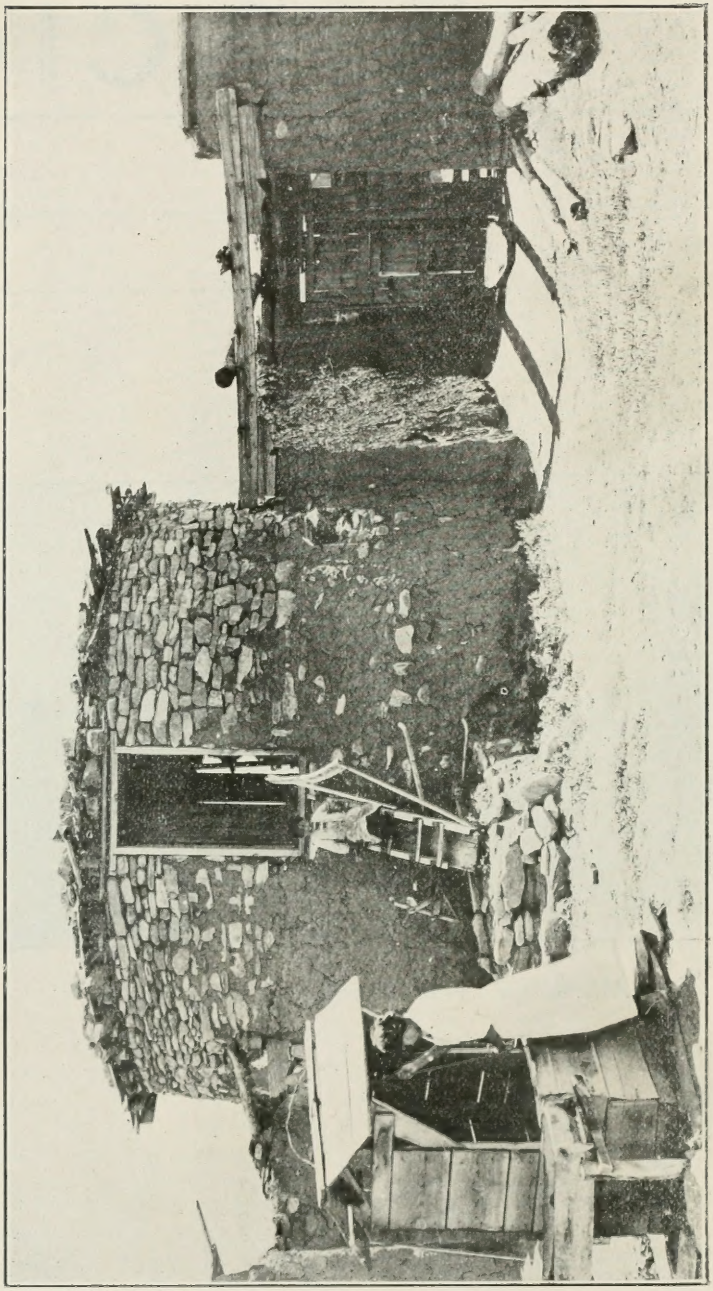


THE RUINS OF THE MISSION AT CUARAI



ANCIENT SPANISH TORREON AT MANZANO

ON THE TRACK OF THE MAYA'S SECRET

BY ALMA REED IN THE NEW YORK TIMES

A MAYA Rosetta stone as a linguistic key to the past of Yucatan is hardly reasonably to be expected, but American scientists in Yucatan look hopefully to Chichen-Itza as the place most likely to furnish the material for solving the Maya riddle. Not only is it conceded to be the most important group of ruins on the Yucatan Peninsula, but as a potential field of exploration it is regarded as unsurpassed on the continent.

Uxmal may outrank Chichen-Itza in the size and splendor of two of its buildings—the "Nunnery" and the "House of the Governor." Copan in Honduras holds a richer treasure trove of hieroglyphical inscription. Palenque in Chiapas is a rival in elaborate sculpture. But no site, according to those who are now surveying its vast circuit of temples and palaces, compares in the variety and extent of Mayan life.

With the ultimate aim of wresting the secret of the vanished civilization from its long oblivion, members of American scientific bodies journeyed recently to the "dwelling place at the mouth of the well, of holy and learned men"—for as such is Chichen-Itza known in the ancient chronicles.

Accompanying them were a few others who made up the pioneer party of organized American tourists, and a group of Yucatecan officials headed by Governor Felipe Carrillo. At dawn the party left Merida by special train, just as the bugle was sounding "reveille" from the station barracks. Behind trailed a flat car significantly carrying several automobiles. It was a day of triumph for Governor Carrillo and his socialistic administration—a day that would materialize his two year dream of achievement. This expedition was to inaugurate travel over the twenty-five mile highway between Dzitas and Chichen-Itza. It would mark the completion of the first link in a chain connecting all of Yucatan's more famous ruins—a plan to which he has given his initiative and effort. In fact, but for the typical composition of the Yucatecan picture, little thatched roofed "nass," with coral tinted walls, great haciendas with endless rows of sword leaved hennequin plants, stretches of underbrush and impenetrably tangled vines, the travelers might have imagined themselves speeding along some metropolitan boulevard.

Edward H. Thompson welcomed the visitors to the hacienda in which the ruined city stands. Its owner for nearly half a century, he has been a faithful guardian of its crumbling monuments, devoting his life to their exploration and study. He is known and loved throughout Yucatan as "Don Eduardo, Maya pura," but he is a typical Yankee in spite of his big straw sombrero. For many years he served as American consul, and it is due to his scholarly zeal that many valuable discoveries have been made for science.

An almost paternal gratitude for this proof of awakening interest in the structures so dear to his heart lighted his eyes as the strangers stood admiringly before the Chichen-Itza pyramid. Higher and more spectacular than the great truncated mound at Uxmal, it glistened white in the noonday sun. The symmetry of its noble proportions blotted out the ravages of time, and it seemed incredible that this majestic pile, crowned by a long, low building apparently in perfect preserva-

tion, existed today only for the joy of the artist and the speculation of the archaeologist.

The pyramid proper is over 100 feet in height and measures 550 feet at its base. Like those of Egypt, its sides face the cardinal points of the compass. The summit was reached from the eastern face by a noble flight of steps that have been repaired and entirely cleaned of disintegrating vegetation. The structure at the top adds another 20 feet to the height. The length of 170 feet is divided into a double series of vaulted rooms, separated by a narrow, richly sculptured passageway. The ceilings are angular, forming in each case the characteristic Maya arch without the keystone. They are supported upon thick beams of zapote wood, many of which are elaborately carved. The walls are plastered, and some are adorned with paintings of religious symbolism and historical incident

On the walls of one of the largest rooms are the finest known examples of Mayan painting, generally recognized as unique and the most beautiful mural art to be found on any ruins in America. The various scenes represent the progress of a battle, and in a few sections the detail is as clear and the coloring as vivid as they must have been on the day the Maya artist finished his labors. Don Eduardo told us of a well known European enamel firm which recently sent an expert to analyze the deep blue and magenta shades of this picture and to ascertain, if possible, the secret of their lasting qualities.

A room on the structure's northeastern corner is designated as the library, for the rows of niches in its walls are believed to have been the receptacles for the writings of the Maya wise men. These volumes, according to the meagre descriptions of early Spanish chroniclers, were of lustrous white paper made from the roots and barks of trees. The pages were as large as a yard in length and were folded fanwise. They dwelt with many subjects, medicine, astronomy, history, geology, religious ritual, occult sciences and, strangely enough, with archaeology, for many of the Mayan cities at the height of their glory had monuments to remind them of a shadowy antiquity.

The eccentric French savant, Dr. Auguste Le Plongeon, after 30 years of research among the ruins of Uxmal and Chichen-Itza, asserted that the great bulk of the lost Mayan literature was concealed in the temples of these two cities. He maintained that he knew from his knowledge of the hieroglyphic inscriptions just where to find the books, and he states in a chapter of one of his works: "Let us hope that the day may yet come when the Mexican government will grant to me the requisite permission in order that I may bring forth from the edifices where they are now hidden the precious volumes, without opposition from the owners of the property where the monuments exist. * * * Only the opening of the buildings which contain the libraries of their learned men could solve the Maya mystery and cause us to know how much they had advanced in the discovery and explanation of nature's arcana, how much they knew of mankind's past history and of the nations with which they held intercourse."

The plausibility of Le Plongeon's theory, with its hope of guidance to the understanding of a baffling people, haunts archaeology at Chichen-Itza today, even though the theorist has been rejected by many scientists as a "dreamer of Mayan dreams."

"El Gymnasio," or the Ball Court, is the feature of Chichen-Itza that lingers with the most vivid persistence in the memory and the one which furnishes the surest clue to developments in the city's declining days. It is a vast enclosure, surrounded by a 50 foot wall, standing on an elevated foundation of about 15 feet. Above the wall, fn the fashion of base ball bleachers, rise dilapidated tiers of stone seats. At the southern end is an exquisitely decorated building known

as the "Queen's Box." Its entrance is flanked by pillars which terminate in huge serpent heads. Its interior is a revelation in beautiful mural painting. From the balcony we could look down into the court and reconstruct, as at no other spot, the life of the Itzaes. The inner surface of the enclosing walls below are remarkably preserved and show in places a fine serpent motif border.

At intervals along the top of the walls are inserted stonerings. Intricately carved, measuring about two feet in thickness and possibly four in diameter, they project over the court on stone shafts. Several of them have been broken off and lie about the field amid the masses of hewn blocks and broken columns. The "pelota" game, in which these rings served, was the favorite sport of the pre-Aztec race on the Mexican plateau, and had a definite religious significance. The ball court, and the similar one at Uxmal, unknown to older Maya cities, are consequently accepted as the strongest architectural proof of Toltec influence, although Chichen-Itza has numerous less indications of the intrusion of foreign ideas.

The influx of Toltec art conceptions into Mayan life has been given many and conflicting interpretations. But from the facts that archaeology has been able to assemble the majority opinion is that Chichen-Itza fell under the dominance of the Toltecs near the close of the twelfth century. The invasion—if invasion it were—came about as the result of a war between Chichen-Itza and Mayapan. These two cities, with Uxmal, had entered into an agreement at about 1000 A. D. to share equally the government of the Yucatan Peninsula. The life of this alliance represented the highest peak of prosperity and culture during the New Empire. But Chac Xib Chab, the ruler of the Itzaes, plotted against Mayapan, and the latter called in its Toltec allies from Mexico to accomplish Chichen-Itza's humiliation, long oppression and final abandonment.

As a vast store house of architectural beauty and oddity Chichen-Itza gives one of the very few, if not the only, intelligible specimen of Mayan tower construction. The building, referred to as the "Dome" and sometimes as the "Caracol," stands on a lofty mound in the center of a square enclosure. It is a series of three conic structures, with a space wide enough to admit the human body intervening between each cone. The structures communicate by narrow apertures, and those of the Yucatologists who were adventurous enough to drag themselves through discovered evidences of spiral stairs near the top.

Like Uxmal, Chichen-Itza has its "Nunnery," although this name, as is the case of the nomenclature of all of Yucatan's ruins, has no relation to original use. The facades of the three buildings composing the "Nunnery" group present strikingly beautiful designs and seem to bear out Professor Herbert J. Spinden's contention that Mayan sculpture has its high emotional quality. The decoration is based as usual upon a serpent idealization, and while profuse, gives a sense of perfect harmony. The most elaborate carving appears on the lintel stones, from which well defined horizontal lines sweep gracefully to the corners to terminate in richly carved projecting hooks.

The marvelous artistry of these facades brings up more forcibly than any other feature of Chichen-Itza's architecture the dominant question of Mayan implements. The Maya builder did not know the metal tool. He worked with stone chisels of basalt and jadeite, and with hammer stones rounded to fit the palm of his hand. The technical skill attained under this seemingly insurmountable disadvantage is as great a miracle of human achievement as the conception of beauty itself.

Chichen-Itza traces its origin to the two cenotes, or enormous natural wells, within its confines. The "cenote" is peculiar to the Yucatan Peninsula and is the result of the caving in of the roofs of

subterranean waterways and the gradual falling away of the undermined masses to form vertical walls. The "Cenote Grande," probably the chief source of the ancient city's water supply, measures about 150 feet in diameter and about 70 in depth. The other, known as the "Sacred Cenote," or sacrificial well, dominated Chichen's religious life. It was the well of sacrifice, and on the edge of its great yawning cavern are ruins of a tiny temple from which, it is said, virgins of flawless beauty, drugged with the sacred ambrosia, "balche," were hurled to death in propitiation of the deities in times of famine or national calamity.

It is difficult to reconcile the certainties of human sacrifice at the Sacred Cenote and at many of the magnificent edifices of Chichen-Itza with its evidences of advanced culture.

PAINTERS AND EXHIBITS

Academy Exhibit.

The critic of the New York Times refers as follows to the work of landscape artists and printmakers well-known in the Southwest who were represented in the annual exhibit at the Academy.

O. E. Berninghaus in his Taos hills is full of color as a kaleidoscope, but neither of them misses the stability of a whirling world on which dunes may drift and mountains crumble without disturbing its volume and mass. You find this instinctive recognition of the mass and volume of our particular sphere practically everywhere among the landscapes.

The cattle pictures are many, but the Indian pictures are more. A line of them stretches across one end of the Vanderbilt Gallery and you come upon them at frequent intervals in the other galleries. Mr. Berninghaus almost alone among those who have fallen under their spell, shows them as a subordinate part of the Taos environment.

There are no fireworks in the exhibition, but it is not to the Academy that you go for fireworks. Even the novelties are those that came of age before the great war; but it is far better that way. The youngsters themselves would not like it if the fine, old-established, dignified Academy should turn down the tops of its galoshes or put itself into Russian boots and use the abbreviated vocabulary of the flapper. There must always be an Academy if only to have something against which to measure unacademic ideas, and the more academic it can be the better. The chief fanlt to be found with our National Academy today is that it tries a little to carry water on both shoulders. It would be the finest of gestures to show us what a truly Academic Academy would be like. And it would be a good exhibition. One that could look you in the face with perfect assurance of its ability to hold its own in the never ceasing struggle between the old and the new as each generation begins its demolition of the past. For, of course, the past never is demolished. It is the one thing that can't be done.

In the section of prints at the Academy there is no lack of variety in subject or medium or treatment. All the way from Power O'Malley's somewhat loose-jointed little Irish themes to Ralph Pearson's steel bound cypresses in his new manner.

In the first gallery, just as you enter, you notice a smallish canvas that reminds you of the Dutchman in the seventeenth century without in the least forswearing its allegiance to the New York of today. Leon Kroll's "The Park—Winter" is a frozen lake with skaters, in the mood of Hendrik van Avercamp, Egbert van der Poel, Jan Beerestraten, and other home painters of Holland. And there is something most inspiriting in the gay little fillip of humor with which Mr. Kroll has descriped the gestures and attitude of his skaters. Less ambitious, it is a far more successful picture than any of the large figure subjects recently shown by this painter.

$40,000,000 for Art.

In its issue of December 2 last The

Art News told of art collectors in the United States having spent $7,000,000 for paintings and other art objects in Great Britain alone in the first ten months of 1922. Later figures just received here from London show that the total value of art objects of all kinds, but chiefly paintings, exported from Great Britain to the United States reached $8,000,000 in all for the year 1922. A copyrighted dispatch to the New York Herald on March 1 states that in the last four years a total of $40,000,000 worth of paintings and other art objects have passed through London dealers' hands to American dealers or collectors, many of these objects being of Continental origin.

These figures, if we had no other records to bear them out, would be sufficient to show the growth of art appreciation in the United States and more particularly the desire of our wealthy collectors to own great masterpieces of the British and European schools of painting. They also show that in spite of the efforts of British art lovers and museum directors, Great Britain is in no position, financially, to prevent the outgoing of its masterpieces of pictorial art such as Gainesborough's "Blue Boy" and Reynolds' great portrait of Mrs. Siddons as "The Tragic Muse." It is only a few months since that, owing to public pressure brought on the British government, the Chancellor of the Exchequer declared the government would find money to buy British national masterpieces to prevent their going to the United States. But no action of that kind has followed as yet, although the export of fine art objects still continues in undiminished quantities and values.

One result of the Herald's investigation of the European art situation is that many persons living on the Continent are putting their money into masterpieces of art "because the price is relatively permanent." Another angle of this investigation is that recently a German paid for goods in London with a valuable painting. Such an illustration of the revival of the old fashion of barter is only another proof of the general stability in the value of fine art works, which seldom fails to prove one of the soundest and most profitable of investments. Europe and Great Britain may take comfort in the thought that, precious as their great masterpieces were to them, they never were held in higher esteem by their people nor housed in finer surroundings than they are in the private galleries and public museums of the United States. The fact that Americans have been able to amass such wealth as enables us to buy the outside world's masterpieces of art does not mean, as some persons abroad traditionally believe, that we are callous to the beauty and cultural significance of our acquisitions.—The Art News.

On Cooperative Galleries.

The establishment of two artists' galleries for the exhibition and sale of their own work has been an interesting development of the year and both ventures have been given considerable publicity. The first of these is established by artists, maintained for artists and run by artists. A woman's fashionable outfitter has supplied the association with some unrented space in his building and exhibitions are now in progress. It must be admitted that so far no very deep dent has been made in New York's artistic consciousness, and nothing very new has appeared to show how loath the dealers are to recognize genius, but the experiment, this particular one, for it has been tried before, is still young, and we may still be shown!

The second and far more important of these is the project to which great publicity has already been given—the formation of the Painters and Sculptors Galleries in a dozen finely arranged rooms on an upper floor of the Grand Central depot. With the financial backing of one hundred persons from various parts of the country, one hundred or more painters and sculptors are to be given an opportunity to show their productions not only in the new galleries in New York but in

a series of out of town exhibitions which will be operated with the home galleries as a base. Not all of our best artists have agreed to participate, but enough have fallen in line to indicate the success of the venture.—Robert Macbeth in Art Notes.

IT IS WRITTEN

Art and Archaeology for April.

"Egypt" furnishes the main theme for the April issue of Art and Archaeology. "The Magic Art of Egypt" by Dudley S. Corlett is the leading article. It is embellished with beautiful architectural reproductions. "Ancient Costume and Modern Fashion," by Mary Macalister, touches incidentally the Egyptian modes of 2000 years ago. "Archaeology and Moving Pictures," by B. L. Ulman, also emphasizes that ancient things may be made to serve modern masters. Katherine Stanley Brown contributes another one of her charming essays on the chateaus of France. This time it is "La Maison de Sylvie" illustrated with drawings by Rudolph Stanley Brown. Dr. Mitchell Carroll tells "The Story of Tutankhamen" and illustrates it with reproductions of unusual photographs. "Art and Archaeology" is fortunate in having as its consulting editor in the Egyptian field, Professor James H. Breasted of the University of Chicago, who has been assisting Lord Carnarvon and Mr. Carter in their investigation of the tomb of Tutankhamen at Luxor. A special Egyptian number is planned for the near future.

Algonquian, Siouan and Caddoan Villages.

Bulletin No. 77 of the Bureau of American Ethnology recently from press is a monograph by David I. Bushnell, Jr., devoted to a study of Algonquian, Siouan and Caddoan villages west of the Mississippi. The author goes into many interesting details and reproduces precious old prints. The references brought together and presented reveal the nature of the dwellings and the appearance of the camps and villages which stood, so short a time ago, in the region between the Mississippi and the Rocky Mountains. First encountered in the southern part of the country by the Spanish expeditions led by De Soto and Coronado before the middle of the sixteenth century and by the French who entered the upper and central portions of the Mississippi valley during the latter part of the 17th century, all types of structures continued to be reared and occupied until the latter half of the 19th century, while some forms are even now in use. In studying the various types of structures it is interesting to learn how the natural environments influenced the form of dwellings erected by the tribes of a particular section. Thus in the densely timbered country of the north, about the headwaters of the Mississippi and far beyond, the mat and bark covered wigwams were developed and employed practically to the exclusion of all other forms of habitations. But on the plains, and in the regions bordering the great buffalo ranges, the skin-covered conicle tipis predominated although other forms were sometimes constructed by the same people. The earth lodges as erected by certain tribes of the Missouri Valley were the most interesting native structures east of the Rocky Mountains, and these at once suggest the rotundas, or great council houses once built by the Cherokees east of the Mississippi.

Journal of American Folk Lore.

In the Hispanic number of The Journal of American Folk Lore we find in addition to the Spanish versions of Porto Rican Folk Lore as recorded by J. Alden Mason and Aurelio M. Espinosa, also tales of Spanish provenence from Zuni by Franz Boas, being eight stories that seem to have the unmistakable impress of the Pueblo trend of thought as influenced by the latter day Spanish contact.

LEDGERS OF A SANTA FE TRADER

BY LANSING BLOOM

Read September 9, 1922, at the Meeting of the Southwestern Division of the American Association for the Advancement of Science, at Santa Fe, N. M.

IN the long list of names of Governors of New Mexico not all have been those of men belonging to the military class or whose profession was that of the law. John Greiner, David Merriwether and Henry Connelly, were governors who had previously been engaged in the commerce of the Santa Fe Trail. Manuel Alvarez, some of whose activities in this same trade we are to consider, was never governor of New Mexico in his own right, but he did take an active part in political affairs and was lieutenant governor under Connelly and during his absence acted for him.

Manuel Alvarez was born at Abelgas, Kingdom of Leon, Spain. The year of his birth is not known, but he left home in the year 1818, and five years later we find him leaving Habana for New York City. On September 3, 1824, he received from Governor McNair of Missouri a passport made out for him and eleven other men who were described in the passport as "all citizens of the U. S., traders to Mexico." During this year and the year following, Alvarez made three attempts to secure Mexican citizenship, but all of them were unsuccessful, due possibly to his unfortunate designation as "a citizen of the United States." All twelve names given in this passport are French or Spanish, and at least two of them, Francis Robidoux and Antonio la Marche, were men who later appear in New Mexican annals.

Despite the statement in the above passport, Manuel Alvarez never was a citizen of the United States, and yet for some years in the late 30's and 40's he served as U. S. consul. In the spring of 1850 we find him at the head of the so called "State Party" in company with Calhoun and others, opposed to the military party which had the support of the military governor, Colonel Munroe and such men as St. Vrain, Houghton and Beaubien. Later in the year he was serving as lieutenant governor of the new territory, and he was an unsuccessful candidate for the position of territorial secretary.

Our present interest in Manuel Alvarez, however, has to do with the period from 1834 to 1846, and two ledgers which were kept by him covering a part of the years 1834–44, give an insight into the details of the commerce which went over the old Santa Fe Trail and into the retail business as it was conducted at the western end of that trail. Any one who is at all familiar with commercial activities of that period is familiar with the names of the more famous Santa Fe traders and knows something of that trade in a more or less vague way, but in such ledgers as these one finds numerous details which give light and color to our mental picture of that trade. A sketch is of value, but when lights and shadows can be added the picture is to that degree more interesting and enlightening.

One of these two books records the invoices of three buying trips made by Alvarez to the eastern markets in the winters of 1838–39, 1841–42, and 1843–44. The purchases made on the first of these three trips, principally in

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New York and Philadelphia, show a total valuation of $9,411.93. An inventory of the caravan at Independence, Missouri, including wagons, oxen, mules, etc., gave an additional estimate of about $2,500. At the end of this inventory is added a single item, "a tobacco press, $47."

The second purchasing trip as inventoried in March, 1842, gave a total of $14,657.44, an increase of approximately 50 per cent over that of the preceding trip. The invoices of the third trip as made out in May, 1844, showed a great falling off. Purchases made in New York, Philadelphia, Pittsburgh, St. Louis and Independence, Mo., had a total valuation of only $4,149.42.

One has but to look over the invoices of goods purchased from various New York and Philadelphia houses to have a very comprehensive idea of the kinds of goods which American traders carried on the shelves of their stores in Santa Fe. Here we find listed all sorts of beads purchased by the gross, which were doubtless used in barter with the Indians of New Mexico, and here also are listed all sorts of merchandise desired by the soldiers, civilians and clergy, and which were thus secured for them by the traders.

The second book is a day ledger which gives us a different point of view on many names well known in Santa Fe during this period. The very first entry in the book, under date of August 1, 1834, is an account with Santiago Abreu, a man then prominent in public affairs, and one who received credit from Alvarez to considerable amounts. The names of three governors are in this day ledger, Francisco Sarracino, Albino Perez, and beginning under date of March 13, 1838, "the most excellent Senor Governor Don Manuel Armijo." Jesus Maria Alarid, Ramon Abreu, Marcelino Abreu, Juan Bautista Vigil, Manuel Doroteo Pino, are the names of others who were prominent at different times in civic affairs. The Reverend Father Castro, Senor Cura Valdez, Curate Leyba and Curate Martinez, were among the ecclesiastics of that time who carried accounts. Among the military officers and troopers who ran accounts we find Alferez Caballero and Captain Don Jose Caballero, mentioned in Gregg's "Commerce of the Prairies," Cadet Baca, Alferez Manuel Baca, Corporal Antonio Sena, Captain Montez, Lieutenants Garcia, Madrigal, Martinez and Hurtado, Sergeant Antonio Sena, Corporal Marquez and Commandant Blas Hinojos.

Credit was frequently given in small amounts to individuals whom Alvarez designated in unusual ways. We find credit given among others to "the Snake woman;" the tailor (Juan Saavedra); the woman of the candles; teacher Boten; the wood carrier; the silversmith of Abiquiu; an Indian of San Juan; tailor Barela; Juliana the laundress; the wife of Smith; Cecilio; the mother of Jose; a man, neighbor of Melendez; the cross eyed woman; the woman of the shawl; and in July of 1837 two entries which perhaps may be taken as an index of the desperate condition prevailing just previous to the revolution of that fall: "a woman who leaves me

her wash tub," and "a woman who leaves me a flat iron."

For several months of 1838 an interesting account was run with "the illustrious ayuntamiento (city council) of Santa Fe." On April 11th of that year credit of 112 pesos was given to the ayuntamiento as rental of the cienega. A rebate of $25 is entered apparently for certain damages unknown. Six reales were spent for a quarto of paper, and the balance was all checked out on orders of the secretary or treasurer. The last payment was of 2 pesos to the porter of the ayuntamiento on order of the treasurer.

In June of 1837 an account was started by "The Society," but unfortunately the full name of the society is not given. It started business with a dozen small spoons, a dozen tin plates, a wooden handled knife, and later in the same month they got half a dozen more tin plates, two papers of vermillion, a yard of embroidered velvet and four yards of yellow ribbon. The total indebtedness was 7 pesos, 4 reales, and an entry under date of August 31st states that this was a loss to Alvarez by reason of the death of the head of the establishment.

Five other accounts are balanced off on the same date in similar ways. An account of "El Senor Jefe," who in 1837 was Albino Perez, has the notation "irreparable loss by the death of the debtor the 10th of the current month," the figure 10 being written over with a 9. Similar notations confirm the death in that same uprising of Jesus Maria Alarid, Lieutenant Hurtado, Ramon Abreu and Santiago Abreu. The account against the last named showed a balance of 1371 pesos with the following notation: "irreparable loss by the death of the debtor occasioned on the 10th of the current month in the morning, having passed the night as prisoner in Santo Domingo and his numerous family remaining insolvent." A balance of 53 pesos against Lieutenant Madrigal is closed out with the note: "irreparable loss by his having taken his departure to the outer country without having arranged to pay his creditors, by reason of the recent events." A small account under the name of Captain Zuniga was a similar loss, he having gone to the outer country, leaving as payor Don Santiago Abreu, who was killed on the tenth in or near Santo Domingo. An interesting comment on the character of Alvarez is afforded by the fact that he extended small credits to "Dona Chepita, widow of Don Santiago Abreu" and to "Dona Peregrina, widow of Don Ramon Abreu."

Many other well known names besides those already given are found on the pages of this ledger, and others which, though less well known are of interest as being those of Americans and Frenchmen who were in New Mexico during these years. Here are the names of Simon Turley, Julian Workman, Carlos Beaubien, Louis and Francois Rubidoux, Antonio Leroux, Antonio La Marche, Juan Fournier, Dona Carmen Alarid de Robidoux, the Senores Gregg and Co., Dr. Josias Gregg, Carson, Thomas Roulands, the American Ryder (eleswhere entered as Don Patricio Ryder), Jonathan Ross, Dr. David Waldo, Mr. Sutton (also found as Don Jose Sutton), Blanchard, the blacksmith Boggs, and many others. Among the French names it is interesting to note Auguste and Henrique Masure, each of whom is given the title "doctor." Other men who are given the same title during these years include Drs. Bacon, Hobbs, David Waldo, Josias Gregg and East.

In short, we have in these two ledgers variegated data from some ten years of the life of a Santa Fe trader. Not only did Manuel Alvarez retail goods over the counter of his store in Santa Fe, but at different times we see either him or his partner, Damaso Lopez, leaving with a a stock of goods to sell or barter as far north as Taos and Abiquiu, and at other times carrying on business dealings with firms in Chihuahua to the south. Some facts have been given regarding three purchasing trips which Alvarez made to eastern

markets during this period, and copies of letters which he entered in these ledgers would indicate that during the winter of 1843 44 Alvarez crossed to London and possibly also to Paris. There is no record of purchases made in those cities, but there are copies of letters in Spanish, French and English, addressed to firms there as well as a letter written by him from London. He was a man of wide interests and in touch with the events not only of the little world centered around Santa Fe, but with the affairs which were going on in the great tierra afuera.

IN THE FIELD

Excavations at Ur.

The London Times, usually reliable in its scientific news, recently published that C. L. Wooley had uncovered the harem in connection with the temple of the Moon God at Ur in Chaldea. The brick walls of the structure are supposed to go back 3,600 years. A fragment of a stone vase has been dug out, upon which is a representation of the moon and his goddess receiving the adoration of worshippers. The carving is believed to have been done 2,000 years before Christ. The excavators found in the inner room of the temple jewelry of the period of Nebuchadnezzar, who rebuilt the shrine in the sixth century B. C., carefully preserving the original plan. Many alabaster vases and inscribed door sockets have been found. Ur is the seat of a very ancient and extensive culture of the Sumerians, who preceded the Semites in the valley of the Euphrates. The ancient Sumerian civilization was superseded by the Semites 2,500 B. C., and Ur fell into ruins. The present expedition is being conducted jointly by the University of Pennsylvania and the British Museum.

Russian Archaeological Research.

The Council of Soviet ministers of Moscow has just voted funds for a three years trip of the Russian explorer Koslof, to complete his researches in the ancient capital of Mongolian civilization, Kharakhoto. Under the sand lies a mighty city from which Koslof has brought back 2,500 books in seven languages, including Persian, Sanskrit, Arabic and Mongolian. He found coins of gold, silver and copper; pictures in canvas and silk whose colors and lines, thanks to the dry sand, are as fresh and distinct as when they left the artists hands; tapestries, frescoes and a mass of ceramics. A special Kharakhoto museum is to founded and maintained at St. Petersburg by the Russian government.

MUSEUMS AND GALLERIES

Music in Museum.

The Metropolitan Museum in New York City expended $14,000 for eight concerts free to the public. The average attendance was 7,000 but on several occasions more than twice the capacity of the Metropolitan Museum of Art. The Minneapolis Institute of Arts gives concerts open only to members and their families. The concerts at the Cleveland Museum of Art are so popular that applications for more than double the seating capacity of the auditorium were received and there were severe criticisms of the management because it could not arrange to admit everyone who desired to attend. The Southwestern Museum at Los Angeles on the evening of April 20, gave a musical program of Child Song Literature including the rendition of Chinese Mother Goose Rhymes, songs for children by Rabindranath Tagore and modern children's songs.

Art Gallery in Railroad Station.

An art gallery has been opened on the sixth floor of the Grand Central Station, New York City. The 1400 square feet are divided into eight rooms admirably lighted from the dome. The color scheme of the gallery is soft gray

and green with touches of gold. In the center of the central room is a fountain and more than one hundred sculptures, large and small, grouped around it. The gallery is financed by a hundred business men and women. Among the first exhibitors was John Sloan of Santa Fe.

President Magoffin at San Francisco.

King Tut and other Egyptian celebrities will be shoved off the front pages of the newspapers as soon as archaeological investigations on the American continent are completed, is the declaration made at the Commonwealth Club luncheon yesterday by Professor Ralph V. D. Magoffin of John's Hopkins University president of the Archaeological Institute of America. Dr. Magoffin said there are just as interesting discoveries to be made in New Mexico, Yucatan and Central America as ever were made in the Old World.

"We will be able to show the world," he said, "that the first Americans were the best stone workers the earth produced. Also this hemisphere produced the finest surgeons. Discoveries have already been made showing our ancients performed skillful trepanning operations, perhaps before King Tut was born.

"The Archaeological Institute of America has already established a school in Santa Fe and will establish them also in India, Egypt and Asia Minor. We have secured over eight hundred sites for making excavations in various parts of the world."

Dr. Magoffin said that gold valued at five million pounds sterling had already been discovered in Tut's tomb when the Egyptians closed it under a clause in the British contract providing that should any previously unopened tomb be discovered the fifty-fifty agreement between the two countries was void. Dr. Magoffin recently got Secretary Hughes to obtain from the Egyptian Government an agreement for 1923 and 1924 by which any excavations made by Americans should be shared on a fifty-fifty basis.—San Francisco Chronicle.

International Water Color Exhibit.

The noteworthy third annual International Exhibition of Water Colors at the Chicago Art Institute closed April 20. The Art Institute Bulletin for April announces several changes in the staff of the Museum. Miss Ethel Coe a frequent summer visitor to Taos and who has exhibited in Santa Fe, has accepted the position of head of the Art Department of Northwestern University but will continue her morning classes at the Institute. Clarence Hough has resigned as head of the Publicity Department of the Art Institute. Charles Faben Kelley, head of the Department of Fine Arts of Ohio State University, has accepted the curatorship of the Department of Oriental Art, and Hardinge Scholle of New York City of the Metropolitan Museum of Art has accepted the position of assistant curator of decorative arts at Chicago.

Rochester Memorial Art Gallery.

The ninth annual report of the art director of the Memorial Art Gallery, at Rochester, N.Y., tells of the successful publicity work conducted by the Gallery. The number of visitors last year reached 36,140 or about as many as came to the Museum in Santa Fe in the same time. Since the opening of the gallery ten years ago, it has sold 247 paintings totaling $82,098.17. Lectures under the auspices of the Rochester Society of the Archaeological Institute of America were given during the year. The Gallery has 413 paying members.

Worcester Art Museum.

The Worcester Ar Museum reports the acquisition through gift of the Henry H. and Zoe Oliver Sherman Collection containing a number of important paintings both Italian and American. The Museum Library has 5,276 books, 20,086 photographs and 10,377 lantern slides, which are freely loaned to schools, clubs, churches, societies, and factory workers.

Chicago Art Institute.

The Chicago Art Institute has received a gift of $130,000 from Robert Allerton, one of its trustees. Mrs. Annie S. Coburn has added $15,000 to her other gifts to the Institute and Mrs. Emily C. Chadbourne has made a gift of $25,000 to the Decorative Arts Department. Miss Kate S. Buckingham has presented three Gothic windows, a portrait of Nicholas Maes and a medallion valued at more than $16,000.

Freer Gallery of Art.

The museum staff acknowledge invitations to the opening view of the Collections in the Freer Gallery of Art during the week May 2 to 8. The invitations are issued by the Regents and Secretary of the Smithsonian Institution.

Newark Museum Association.

During April one of the main attractions at the Newark Museum was the exhibit of paintings by the Society of Independent Artists of the City of Mexico. It was held under the auspices of the Newark Museum Association.

Collage Art Association.

The twelfth annual meeting of the College Art Association of America was held in Boston Museum of Fine Arts and the Fogg Art Museum of Harvard University, on April 6 and 7.

Exhibit by Helena Dunlap.

Helena Dunlap of the Taos Colony, during April exhibited fifteen paintings in the Los Angeles County Museum of Art, the result of her recent visit to France and India from which she has just returned.

MUSEUM EVENTS

Lecture Course by Assistant Director.

Assistant Director Lansing Bloom will leave for San Diego early in May to give a lecture course under the auspices of the San Diego Museum. Mrs. Bloom and daughter have been in San Diego during the winter.

Painting by Baumann.

The companion panel to "Ceremony at Sunrise," by Gustave Baumann, which was given the Fine Arts Building Prize at the 27th Annual Exhibition by the Artists of Chicago and vicinity, is on exhibit in the Tewa Gallery of the Museum. It is a decoration having for its theme the Shalako Ceremony of the Zuni Pueblos and is wonderfully effective in its expression of the mysticism and imagery of the Indian mind. The delicate color harmony and the unusual arrangement of the composition make the picture a notable one, and places Baumann in the category with E. L. Blumenschein in interpreting Pueblo mysteries.

PERSONAL MENTION

Bound for Europe.

Miss Rosa Margaret Parker, one o Santa Fe's art students, left Santa Fe the latter part of April for her former home in England. Mrs. Ralph E. Twitchell, a member of the Woman's Museum Board, and Mrs. E. L. Murphy, also of Santa Fe, left on a summer's visit to Continental Europe. Their itinerary includes visits to the School in Rome and they may also add the Schools at Athens and Jerusalem. Mr. and Mrs. Julius Rolshoven, for several summers members of Santo Fe's Art Colony, have sailed for Italy where they will spend the summer and fall at their villa in Florence. Mr. and Mrs. J. H. Sharp, of the Taos Art Colony, have gone to Egypt.

IT IS WRITTEN

Asia for May.

The May number of "Asia" is devoted mainly to the art, archaeology, and re-

sources of the Dutch East Indies. Minnie Frost Rands contributes an authoritative article on "Batik." "Tut-ank-amen Comes Back," is another title devoted to recent archaeological work. The writer comments: "The past few years have greatly improved the methods of archaeology, which has progressed from the collecting of portable antiquities to the preserving of monuments and the study from every evidence to be found, of the history of dead civilizations. Theirs is not an easy life. A whole season of hard work may mean the uncovering of a very meager amount of buried history." The issue is superbly illustrated.

School Arts Magazine.

"The Most Beautiful Book in the World" is a description with the aid of good illustrations of the "Book of Kells" a Celtic decorated manuscript executed in the eighth or early ninth century and now one of the treasures of Trinity College, Dublin. The article is by Otto F. Ege and appears in The School-Arts Magazine for April. Pedro J. Lemos explains the technique of making block prints, the illustrations being in color, and Donald R. Dohner writes on "B ock Color Printing." Dorothy G. Rice has for her theme "Patchwork Posters."

American Magazine of Art.

Gustave Baumann's color woodblock print of the church at Ranchos de Taos is reproduced in the April number of The American Magazine of Art in a delightful essay on "Block Printing in the United States," by Howell C. Brown. "Hopi Patriarch" by Carl Oscar Borg is another of the numerous illustrations. Nicholas Roerich, whose recent stay in Santa Fe made him many friends, contributes "Watch Towers of America" a farewell message to Americans illustrated with reproductions of characteristic paintings. Among the men who especially impressed him he mentions Randall Davey, George Bellows, John Sloan, Walter Ufer, Leon Kroll, while among the museum directors known in Santa Fe, he praises Dr. Edgar L. Hewett, Maurice Block and Charles Eggers, saying: "They are fighting for art and I can see how from these homes of art—the museums—the rays of art shall penetrate to every life." The leading article is "The Denver Civic Center" incidentally mentioning the murals painted in Santa Fe by Allen True, studies for which are on exhibition in the Museum at Santa Fe. Other illustrative contributions are: "Joseph Decamp: Painter and Man", by Rose V. S. Berry, chairman of the Fine Arts Department of the General Federation of Women's Clubs, whose visit to Santa Fe recently is well remembered because of her plea for tolerance for the modernists in art; and "Frank Gardner Hale, Jeweler," by Henry Hunt Clark. Two open letters, one in defense of the modern extremist in art and the other in reply are important expressions of art criticism.

Arrow Points for April.

The April issue of "Arrow Points" is given mainly to a detailed report of archaeological exploration work done at the mouth of Pintlala creek in Lowndes county, Alabama. Many burials were located "in the open field of these signless burials, with a 32 inch steel sounding rod. This is done by forcing the instrument in and out of the ground many, many times, to depths ranging from 24 to 26 inches. In the ability to determine by touch, when the steel rod gets in contact with an object under ground, whether or not it is earthenware material, stone or bone, lies the secret that insures for the worker either success or failure. The trained hand can in a majority of instances determine when the point of the rod falls upon the cover of a vessel or meets with a fragment of stone or bone." In that manner many burial urns were located and excavated with their contents which included earthenware anthropomorphic images, gorgets, ear ornaments, ear plugs and beads made of marine shells. The

urns range in size from 10 to 24 inches in diameter and 6 to 14 inches in depth. Some of them have oval bottoms, others are conical but all have rims braced on the outside by small columnar ridges. Some have from four to six handles. The majority of bowl shaped vessels used as covers for the urns have shown incised designs. The urns in most instances contained vestiges of the bones of infants but in three instances they had bones of adults which were in better preservation. "In some instances mussels and other water shells have been deposited over and around these urns. Some are hidden underneath thick layers of burnt clay. The remainder appear to have been sunken into pits cut through the red earth just large enough to allow them downward passage." The report is illustrated with drawings of the urns, designs and artifacts while on the cover is a half tone reproduction of a photograph of an anthropomorphic figure.

American Anthropologist

The most recent number of the American Anthropologist gives leading place to an illustrated description of the Mound City group in Ross county, Ohio, and its exploration. Charles C. Willoughby writes about the Feather Mantles of California. John Leonard Baer tells of another Prochlorite Banner workshop on the east bank of the Susquehanna river in Lancaster county, Pennsylvania. Prochlorite is a soft green stone containing crystals of magnetite and is sometimes wrongly called green soapstone. Other contributions in this issue are: "A recently discovered Stone Sculpture in Oeland, Sweden," by George T. Flom; "The Family Hunting Territory and Lenape Political Organization," by William Christie MacLeod, and the usual book reviews which this time are especially significant as to the newer aspects of psychology in its relation to anthropology.

Tarahumara Dictionary.

The Jesuit Fathers are desirous of publishing the second part of the Tarahumara dictionary for which they have compiled the manuscript. The first part was the Spanish-Tarahumara portion, while the second volume is to be the Tarahumara-Spanish part with considerable new material.

Guide to the Maudslay Collection.

To the thoughtfulness of Mrs. Eugene Meyer, Jr., the Library of the School of American Reseach is indebted for a copy of the recently published illustrated "British Museum Guide to the Maudslay Collection of Maya Sculptures." The introduction gives an excellent synopsis of the present knowledge of Maya archaeology and culture, giving due credit to research work of such American scholars as Dr. Sylvanus G. Morley formerly with the School of American Research, and a member of the School's expeditions to Quirigua.

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